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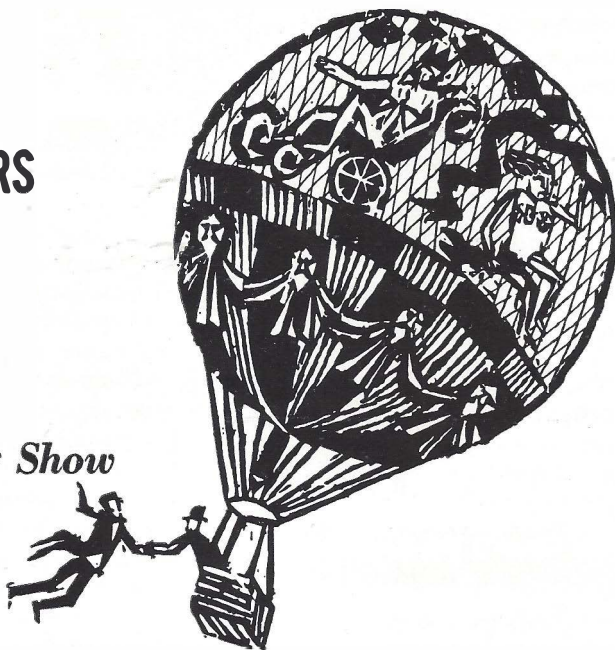


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KURT WEILL'S **THE THREEPENNY OPERA**

English adaptation of book and lyrics by

MARC BLITZSTEIN

music by

KURT WEILL

original text by

BERT BRECHT

with

JAMES
MITCHELL

JANE
CONNELL

JEAN
ARNOLD

EDWARD
ASNER

PAULA
STEWART

JERRY
ORBACH

ANGUS
CAIRNS

Joseph Elic
William Duell

Mitchell Lear
Pierre Epstein

Maurice Shrog
Marion Selee

Frank Perry
Alfred Russell

Bea Barrett
Len Ross

Joanne Spiller
Al Lettier

Julie Cousins

and

Dolly Haas

settings by **WILLIAM PITKIN**

Musical Director: **KELLEY WYATT**

costumes supervised by Mr. Pitkin — Lighting by Peggy Clark

production staged by

CARMEN CAPALBO

original orchestration by Kurt Weill

Steinway Piano

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NEW YORK / NEW YORK

CAST OF CHARACTERS

in order of appearance

STREETSSINGER : Jerry Orbach

JENNY : Dolly Haas

MR. J. J. PEACHUM : Edward Asner

MRS. PEACHUM : Jane Connell

FILCH : William Duell

MACHEATH (MACK THE KNIFE) : James Mitchell

POLLY PEACHUM : Paula Stewart

Macheath's gang	}	READYMONEY MATT : Mitchell Lear
		CROOKFINGER JAKE : Maurice Shrog
		BOB THE SAW : Frank Perry
		WALT DREARY : Joseph Elic

REVEREND KIMBALL : Alfred Russell

TIGER BROWN, *Commissioner of Police* : Angus Cairns

whores	}	BETTY : Joanne Spiller
		MOLLY : Marion Selee
		DOLLY : Julie Cousins
		COAXER : Bea Barrett

SMITH, *Warden* : Pierre Epstein

LUCY BROWN : Jean Arnold

1ST CONSTABLE : Len Ross

2ND CONSTABLE : Al Lettier

MESSENGER : William Duell

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act I

SCENE 1 : Peachum's Beggars' Outfit Shop

SCENE 2 : an empty stable

SCENE 3 : Peachum's Beggars' Outfit Shop

act II

SCENE 1 : the stable

INTERLUDE : a street

SCENE 2 : a brothel in Wapping

SCENE 3 : Newgate Prison

act III

SCENE 1 : Peachum's Beggars' Outfit Shop

INTERLUDE : a street

SCENE 2 : Newgate Prison death cell

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The producers wish to thank Morris Stonzek whose long association with Kurt Weill, as musical conductor, has proved especially helpful to this production.
The producers also wish to thank Fred Feller for his invaluable assistance to the production.
The producers wish to acknowledge their gratitude to Louis Schweitzer for his indispensable help and cooperation.

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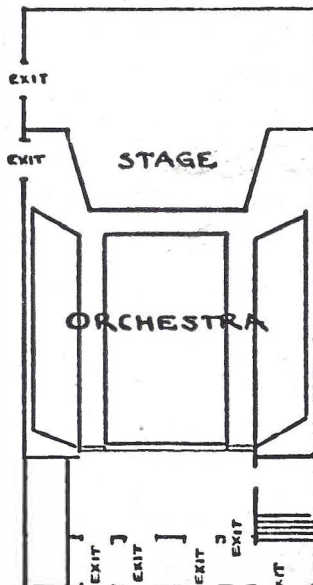
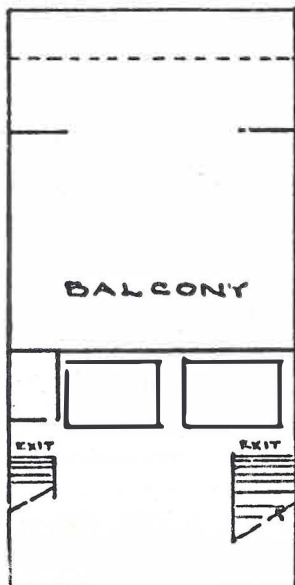
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N. Y. Herald Tribune
March 11, 1956

Weill's 'Three-Penny Opera' In a New Viennese Version

By JOHN D. MOLLESON

Though it has a Scho background and characters with English names, Kurt Weill's "The Three-Penny Opera" is an acid portrait that describes and had its origin in the disillusioned and defeated Germany of the 1920s. When sung in German, as it is in an excellent new Vanguard release (\$4.98), the opera has the power to recreate and distill a shabby and slightly ominous decade.

The performance is conducted by F. Charles Adler, an old hand with this music, who has the advantage of a fine cast of singing actors, among them the dusky-voiced Liane as Polly Peachum, whose songs have a distinctly German blend of Freud and torch. Others in the Viennese cast are Helge Roswaenge, Kurt Preger and Hedy Fasser, accompanied by the chamber orchestra of the Vienna State Opera, and splendidly recorded.

Comparison of Polly Peachum's songs with English recorded versions and with a French disk by Juliette Greco demonstrates strongly the uniqueness of opera in German. Translating it loses as much of the flavor as would a German version of "Porgy and Bess." This cast seems to have lived with the inimitable words for some time and the singers present them with a splendid feeling for their mockery and bite.

Deliberately and ingeniously tawdry in most of its tunes, the opera would appear to offer little promise as a permanent vessel to hold the essence of an era. With its shreds of tango and continental jazz, and its atmosphere of a run-down ratskeller, it is not an especially lovely period piece. But the craftsmanship of its authors captures a mood and state of mind so perfectly that an authentic performance, such as this one, gives the opera the aspect of a classic.



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ABOUT THE CAST

DOLLY HAAS (Jenny)

Miss Haas last enthralled audiences as "Anastasia," the youngest daughter of Czar Nicholas II, a role which she played on Broadway and on tour. She advanced from ballet to stage and screen stardom in Germany while still in her teens. She left her native country in 1934 for London, where she mastered English so well that she was cast as a Cockney flower-girl opposite Emlyn Williams in a modern remake of "Broken Blossoms," playing the role which Lillian Gish acted in the silent version. Miss Haas' emoting in the English film brought her to the attention of Myron Selznik, who signed her for Hollywood. She made her Gotham debut in Erwin Piscator's production of "The Circle of Chalk." During the war, the actress frequently participated in propaganda broadcasts to Germany under OWI auspices. She appeared with Yul Brynner in the ten-months tour of "Lute Song," then returned to Broadway for one of her most memorable roles, as the pathetic Sonia opposite John Gielgud in "Crime and Punishment." In 1953 she played the wife of the murderer in the Hitchcock film, "I Confess," opposite Montgomery Clift. In television, she has been seen and heard on the Armstrong Theatre and in the Studio One presentation of Ferenc Molnar's "Riviera." Recently she was acclaimed in Israel for her one-woman show, in which she sang in English, Hebrew and German. She is married to artist Al Hirschfeld and is the mother of an eleven-year-old girl.

JAMES MITCHELL (Macheath)

It was the musical hit, "Brigadoon" that proved the turning point in James Mitchell's career. His exciting "Sword Dance" garnered a Donaldson Award for him and won a Hollywood film contract from Mike Curtiz. His film roles have covered a wide acting range. He danced the role of "Curly" in "Oklahoma" and apart from "Deep in My Heart" and "The Bandwagon" has played straight dramatic roles in such films as "Border Incident," "Stars

in Your Crown," "Devil's Doorway," "The Prodigal," and his most recent film, "The Peacemaker." A western in which he has the lead. His first Broadway show was "Billion Dollar Baby" and since then Agnes de Mille has employed Mr. Mitchell as feature dancer in "Bloomer Girl," "Brigadoon," "Paint Your Wagon" and her Dance Theatre which toured the countryside playing 110 one night stands. Mr. Mitchell also toured Europe and South America as a featured member of the Ballet Theatre Company. A native of Sacramento, Cal., he attended Los Angeles City College along with fellow students Donna Reed and Alexis Smith. Television viewers have seen him in "Bloomer Girl" on Producers' Showcase, the Agnes de Mille dance program on Omnibus and as a bullfighter on Casablanca.

JANE CONNELL (Mrs. Peachum)

The original Mrs. Peachum of the current "Threepenny Opera" run, Miss Connell was spotted here at the de Lys and selected for "New Faces of 1956." A native of Oakland, California, Miss Connell is a graduate in Dramatic Art of the University of California at Berkeley. She gained professional experience with the Straw Hat Theater of California where she appeared in a wide variety of roles for eight years, touring with the company to Honolulu in 1948 and to the East Coast summer theaters in 1953. In 1955 she appeared in "Shoestring Revue."

JEAN ARNOLD (Lucy)

A native of Berkeley, California, Miss Arnold was graduated from the University of California, where she majored in public speaking. A student of acting with Lee Henry, who is now her husband, Miss Arnold has worked with such stars as Sylvia Sidney, Sidney Blackmer and Signo Hasso on tour, and has been a featured night club artist on the West Coast and in Chicago.

EDWARD ASNER (Mr. Peachum)

A featured performer for three years with Chicago's only permanent company, Mr.

Asner has played in several Shakespeare productions, "Volpone," "The Dybbuk," "Murder in the Cathedral," "The Sea Gull," "Miss Julie" and "Red Gloves." Last season, he appeared in the Phoenix Theatre production of "Venice Preserved" and is a frequent performer on television.

PAULA STEWART (Polly Peachum)

The attractive daughter of a former Ziegfeld Follies showgirl, Miss Stewart is an experienced flier with a private pilot's license and over 1,000 hours of log-time to her credit. A native of Chicago, Illinois, she attended Northwestern University and the Chicago Art Institute. She made her debut in the leading role of Fiona in the National Company of "Brigadoon." She was stand-by for Ann Crowley in the musical, "Seventeen," and last season was featured in the George White musical revue, "Nice to See You," at the Versailles. She played Julie in "Carousel" opposite Gordon MacRae at the Dallas State Fair and leading roles in "Showboat," "Guys and Dolls," "Paint Your Wagon," "Kismet," etc. in musical tent theaters around the country.

JERRY ORBACH (Streetsinger)

Mr. Orbach's New York debut took place in this production in the part of Smith, the highly corruptible Warden. His success in that role led to his being elevated to his present one. While still a student at Northwestern University, he played the leading role in another Brecht play, "The Caucasian Chalk Circle." He has spent four seasons in summer stock and been a featured nightclub singer in the Chicago area.

ANGUS CAIRNS (Tiger Brown)

A veteran of several long-run Broadway musicals, Mr. Cairns has appeared in "Kiss Me Kate," "Brigadoon," and as Crocker in "Paint Your Wagon." For the American Repertory Theatre, he played in Ibsens "Ghosts" and "Hedda Gabler," and was featured as the Mock-Turtle in "Alice in Wonderland." He has played in summer stock and musical tents throughout the country, and during the winter season may be seen frequently on television.

JOSEPH ELIC (Walt Dreary)

Mr. Elic has been seen in "Three by Thurber" at the Theater de Lys, in Jean Louis Barrault's company at the Ziegfeld Theater and "Coriolanus" at the Phoenix Theater. He played the role of Stosh in the road company of "Stalag 17," toured with "Anna Lucasta," "Come Back Little Sheba," and "A Street Car Named Desire." Though he excels in comedy, he has appeared in serious dramas: "Detective Story," "Command Decision," and "Death Takes a Holiday."

MITCHELL LEAR (Readymoney Matt)

An alumnus of the Pasadena Playhouse, Mr. Lear has just completed his fourth movie appearance, in Columbia's "Shakedown on Biscayne Drive." A veteran of summer stock, he has been seen on numerous dramatic television shows, and was in the original Broadway company of "The Caine Mutiny Court Martial."

MAURICE SHROG (Crookfinger Jake)

A veteran of 10 seasons in stock, Mr. Shrog is a graduate of the renowned Goodman Theatre in Chicago. He made his first professional stage appearance as one of the tough Dead End kids in the National Company of Mr. Kingsley's play. He was seen on tour this past season in "Lunatics and Lovers," another Kingsley opus. Locally he has acted in the New Stages production, "The Sun and I," the ANTA production of "Danny Larkin," and the City Center all star production of "She Stoops To Conquer."

WILLIAM DUELL

(Filch & Messenger)

Mr. Duell received his B.A. at Illinois Wesleyan University and his M.A. at the Yale Drama School. He has made frequent appearances on the Kraft Theater TV Shows, as well as "Studio One" and "You Are There," following his New York debut with the original "Threepenny Opera" company.

PIERRE EPSTEIN (Warden)

A product of two cultures, Mr. Epstein has acted in both Paris and New York. In Paris he studied acting at the Conservatoire D'Art Dramatique and later played in French with the Theatre de l'Atelier in

"Dr. Knock" and Moliere's "L'Avare." He received his M.A. in Dramatic Art from Columbia University in 1953. Recently he played in the successful off-Broadway production of Brechts "The Private Life of the Master Race."

MARION SELEE (Molly)

Miss Selee made her off-Broadway debut in the original cast of "The Threepenny Opera" following engagements with the Cincinnati Summer Opera, the San Carlo Opera Company and the famed Worcester Festival. She appeared as Nettie in "Carousel" and Parthy in "Showboat" at the Detroit Melody Circus during the summer of 1955.

FRANK PERRY (Bob the Saw)

In theater for the past ten years, Mr. Perry has served as assistant to Lawrence Langner of the Theater Guild. Before joining "Threepenny Opera" he directed a highly successful revival of Kurt Weill's "Knickerbocker Holiday" which toured the straw-hat circuit this summer.

BEA BARRETT (Cocxer)

Miss Barrett spent two seasons with the San Antonio Civic Opera, ten months doing U.S.O. camp shows, in addition to four years as an actress and disk jockey on various Chicago radio stations. A native of Austin, Texas, she is also a featured night club vocalist.

JOANNE SPILLER (Betty)

Born in Los Angeles, Miss Spiller has appeared in the Broadway productions of

"Two on the Aisle," "Of Thee I Sing," "Maggie," "Carnival in Flanders" and "The Girl in Pink Tights." She understudied La Lume in "Kismet" and later played the role in stock.

JULIE COUSINS (Dolly)

Star of "The Children's Hour" on Cincinnati's WKRC and chosen "Miss Cincinnati of 1954," Miss Cousins has since been a featured singer in New York's Versailles, Copa Lounge, and El Morocco. Last summer she appeared as Jennifer in the Detroit Melody Circus production of "Paint Your Wagon."

ALFRED RUSSELL (Reverend Kimball)

After seven years with the Seattle Repertory Playhouse as teacher and actor, Mr. Russell returned to his native New York where off-Broadway last season he played Napoleon in Shaw's "Man of Destiny" and the sole character in Chekhov's "The Harmfulness of Tobacco."

LEN ROSS (1st Constable)

This production marks the New York debut of Mr. Ross. A graduate of Temple University, Mr. Ross acted with the well known Hedgerow Theatre in Pennsylvania for over three years.

AL LETTIER (2nd Constable)

A native New Yorker and student of Lee Strasberg, Mr. Lettier has appeared in several off-Broadway plays including the ELT Director's Workshop production of "A View From the Bridge."

About KURT WEILL

Kurt Weill was born in Dessau, Germany, Mar 2, 1900. He studied in Berlin with composers Humperdinck and Busoni. At 24 he won his first solid recognition with his one act opera "Der Protagonist." His meeting with the poet Bert Brecht resulted in a series of boldly original works: the two versions of "Mahogony," "The Berlin Requiem," "Die Dreigroschenoper," "Lindberg's Flight" (a cantata), "Der Jasager" (school opera for children), the musical "Happy End." With Casper Neher, he next wrote his 3-act opera, "Die Burschenschaft." His last

German work, "Die Silbersee," opened simultaneously in eleven German cities, was banned by the Nazis the next day. He fled from Germany in 1933 with his wife Lotte Lenya. In Paris he wrote his one symphony; his ballet, "The Seven Deadly Sins"; a musical play, "Marie-Galante," with Jacques Deval. In September, 1935, he arrived in New York, and began the career that brought us "Johnny Johnson," "Knickerbocker Holiday," "Lady in the Dark," "One Touch of Venus," "Down in the Valley," "Street Scene." During the Broadway run of his "Lost in the Stars," written with Maxwell Anderson, Kurt Weil died, April 3, 1950.

About BERT BRECHT

As in the case of Kurt Weill, Bert Brecht first came to dramatic recognition at the age of 24 with the production of his "Trommeln in der Nacht," in 1922. His collaboration with Kurt Weill on "Die Dreigroschenoper" in 1928 caused a world-wide stir and the union of Brecht and Weill was responsible for some of the European theatre's most cherished productions. Some of his best known works include "The Caucasian Chalk Circle," "Mann ist Mann," "The Good Woman of Setzuan," "Puntilla," and "Mother Courage," with its large chorus and cinema techniques. As the foremost exponent of Epic theatre, Mr. Brecht sought to educate and enlighten his audiences rather than touch its emotions, but he was unable to suppress his lyrical and sensuous gifts, which break out in the poetry underlying the grim realities of his theme. In 1947, his "Galileo" with Charles Laughton in the title role was performed in New York by ANTA following its world premiere in Hollywood. Mr. Brecht died in Berlin, at the age of 58, on August 14, 1956.

About MARC BLITZSTEIN

One of the strongmen of the American musical theatre, Mr. Blitzstein is not confined to musical composition alone. As the librettist, lyricist, and orchestrator for his own musical plays and operas, Mr. Blitzstein was last represented on Broadway and the City Center Opera House with "Regina." Among his other contributions to American musical theatre are "Triple-Sec," "The Harpies," "The Cradle Will Rock" and "No For An Answer." First performed during the stormy days of the old Federal Theatre, and later revived in 1948, "The Cradle Will Rock" looms as one of the high moments in American theatre. Aside from numerous scores composed for the theatre and films, the ballets, "The Guests" and "Cain" have also been successfully produced. At present, Mr. Blitzstein is also at work on a translation of Verdi's "La Traviata" and various short operas of Offenbach. In addition, he recently composed a new score for Orson Welles' production of "King Lear," at the New York City Center.

About CARMEN CAPALBO

Following his studies at the Yale Drama school in 1946, Mr. Capalbo, in the vanguard of the off-Broadway renaissance founded, "The Spur," a thriving repertory company with headquarters at the Cherry Lane Theater in Greenwich Village, in the summer of 1946. As director and producer for the group, he revived "Juno and the Paycock," "Awake and Sing," "Dear Brutus" and "Shadow and Substance." Born in Harrisburg, Pa., he became the youngest professional director-writer-producer in radio, beginning his career at the age of twelve. For summer stock, he staged a highly successful tour of Rodgers' and Hart's, "A Connecticut Yankee." Under the banner of S. Hurok, he stagemanaged Emlyn Williams', "Dickens Readings" and was production stage manager for the illustrious Madeleine Renaud — Jean-Louis Barrault company during their recent New York engagement. For a time, Mr. Capalbo was story consultant for CBS' "Studio One." Having translated a number of plays from the French and Italian, one of them, Albert Camus', "L'Etat de Siege," is presently held by the Messrs. Capalbo and Chase for future production.

About STANLEY CHASE

For a while confined to pressagenting and television in various capacities, Mr. Chase has since switched his allegiance back to his first love, the theater. Associated for a number of years with the CBS-TV Story department, Mr. Chase was formerly associate producer and writer for television's, "Star-Time," at another network. A graduate of New York University in 1949, he pursued his graduate work in drama at Columbia University. In 1950, he founded and was editor of the TV trade weekly, "Tele-Talent." Later, he became publicity director for the Ogunquit Playhouse in Maine. After his meeting with Mr. Capalbo, while both worked for CBS, the two young men joined forces to produce "The Threepenny Opera" in 1954.

About WILLIAM PITKIN

Mr. Pitkin, a native of Houston, Texas, made his New York debut as a designer with last year's production of "The Threepenny Opera." Following his graduation

from Bard College in 1949, he spent two years studying in Paris, during which time, he designed a series of sets for the French motion picture, "Dream Ballerina," and later, in Italy, designed the scenery for the Rome Theatre Guild production of, "Born Yesterday." His settings were seen last season in the Park Avenue Players' production of "Ring Around the Moon." He has been resident designer for Don Swann's Hilltop Playhouse in Baltimore and for the Paul Bunyon Drama Festival in Minnesota.

About KELLEY WYATT

Born in Fort Smith, Arkansas, Mr. Wyatt was graduated from Xavier University in New Orleans and then came to New York to Columbia University, where he got his Master's degree in Music six years ago. As accompanist for leading concert artists, he has toured throughout the western hemisphere. He has also served as conductor-pianist on tour with such productions as "Carmen Jones" and "Finian's

Rainbow." Playing the piano for an actor friend of his at an audition for "The Threepenny Opera," Mr. Wyatt so impressed the producers by his knowledge of the score that they gave him his present post.

About LUCILLE LORTEL

A former actress, Miss Lortel appeared in the Theater Guild production of "Caesar and Cleopatra," for Belasco, in "The Dave," and was a featured lead in the touring company of "Shanghai Gesture." Since her establishment of the White Barn Theater in Westport, Conn., created to exhibit and develop the talents of new playwrights, actors, directors and designers, Miss Lortel has presented many works of an unusual and experimental nature. She has introduced for the first time to American audiences, Charles Morgan's, "The River Line," Ettore Rella's, "Sign of Winter," Robert Thom's, "Sundial," and John Whiting's adaptation of "Sacrifice to the Wind," by Andre Obey, and other important plays.

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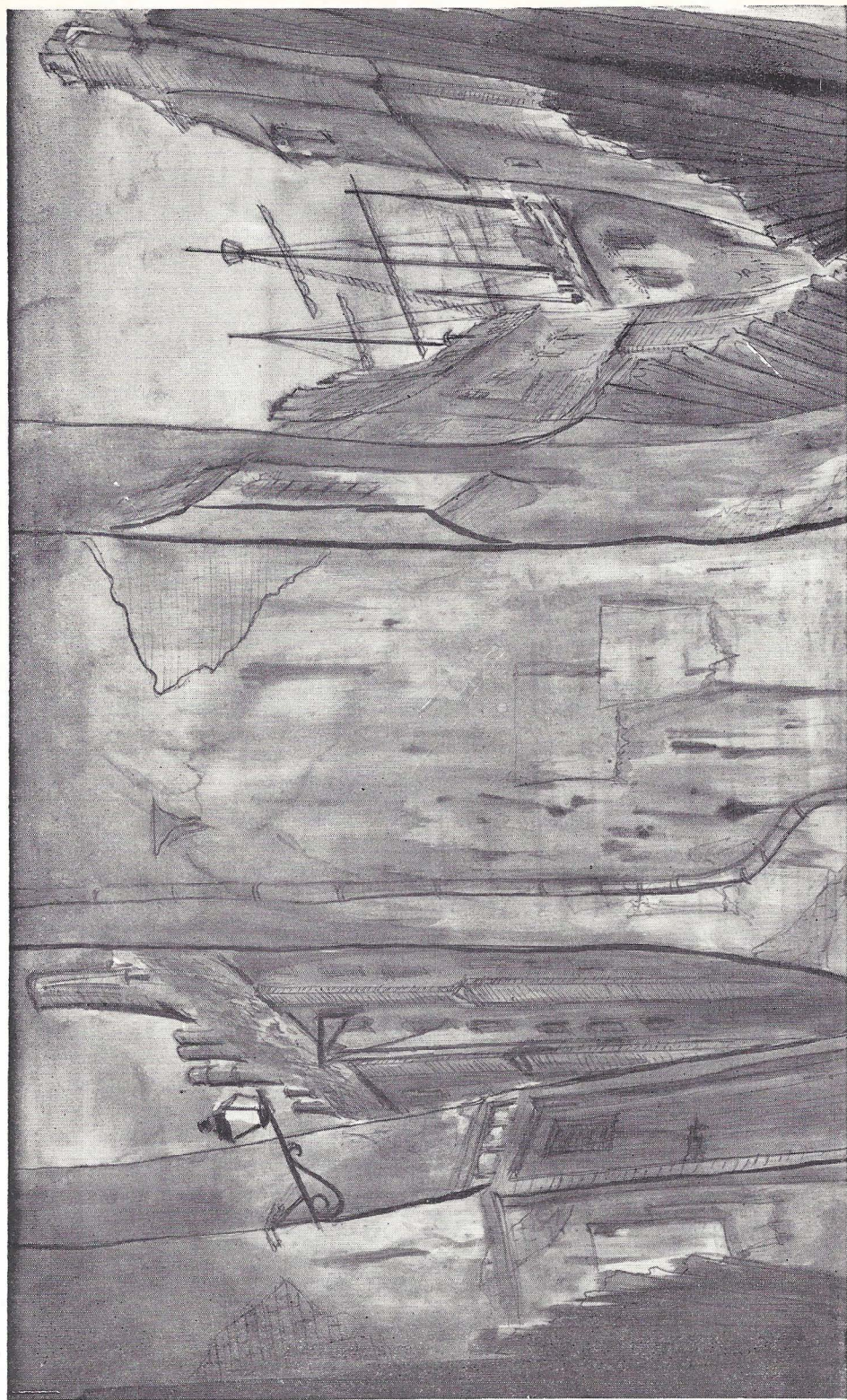
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Original sketch by William Pitkin for "The Threepenny Opera"